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University of Toronto Faculty of Music,
CBC Radio Two and the Canadian Music Centre

present

Walter
BUCZYNSKI
65TH BIRTHDAY CONCERT

featuring

SIX PIANO SONATAS

performed by

Stephen Clarke, Leslie Dala and Gregory Oh

Thursday, December 17, 1998

8:00 p.m.

Walter Hall

University of Toronto



CBC  radio *Two*



WALTER BUCZYNSKI
SIX PIANO SONATAS

Sonata No. 1 (Sounds) in one movement—1967

— Stephen Clarke —

Sonata No. 2 (Sonata de Cameron)—1983

I. Allegro vivace

II. Improvization

III. Scherzo

IV. Adagio

V. Finale

— Leslie Dala —

- INTERMISSION -

Sonata No. 3 (Textures) in one movement—1990

Sonata No. 4—1991

I. First movement

II. Scherzo I

III. Moderato

IV. Molto espressivo

V. Scherzo II

VI. Finale

— Gregory Oh —

- INTERMISSION -

Sonata No. 5—1992 (world premiere)

I. Allegro moderato

II. Scherzo

III. Adagio

IV. $\frac{6}{8}$ Swing

V. Finale

— Leslie Dala —

Sonata No. 6—1993

Sonata quasi una Fantasia in one movement

— Stephen Clarke —

TWO NEW HOURS
CBC  radio *Two*

*This concert is being recorded for broadcast on January 17, 1999
at 10 p.m. on Two New Hours, CBC Radio Two, 94.1 FM in
Toronto, with host Larry Lake.*

programme notes by walter buczynski

These six sonatas have been written over a period of 26 years, in fact Sonata No. 2 was composed 16 years later. Why? Good question--other works were being written, as my string quartets and Lyric series plus all the songs and chamber music.

But it must be declared that I do have a penchant for the keyboard. At one time I did have a concert career but composing always got in the way. I have been very fortunate to have Antonin Kubalek close by. He premiered Sonatas Nos. 2, 3 and 4, and No. 5 was written with him in mind but somehow it didn't get performed. Tonight you will hear the world premiere. I did the first performance of Sonata No. 6 back in 1995 when I came out of piano "limbo" only to go back into piano "limbo" this March.

Sonata No. 1—1967 is a one movement work. It opens with all the motives for the entire piece—ideas that deal with seconds; pointillistic gestures and a broken chordal fragment. This continuous sonata is broken up by these "given" elements into their own sections.

Sonata No. 2 (Sonata de Cameron)—1983. Written 16 years later, the second sonata is in five movements. Movement I is a typical allegro sonata form—in fact this was the most difficult to create and it was written after the other four movements had been completed. *Improvisation*—should give you the feeling the work is being now created. The *scherzo* uses the same rhythmic surge of movements I and V—the middle section being lyrical and spatial. *Adagio* are like all adagios—slow and meditative. *Finale*—jazzy but cool.

Sonata No. 3 (Textures)—1990. I am using the continuous one movement form. The 5-minute opening uses primarily the minor third interval. When the first arabesque arrives the piece begins to move into the development of the arabesque figures. Since this piece was written during the Meech Lake days I introduced a "symbol" which I hope the audience will discover. The work ends with a reprise of the opening except its *ff* $\longrightarrow$ *ppp*.

Sonata No. 4—1991 was written shortly after number three. The first movement is an allegro sonata form with no exposition or recapitulation. The *scherzo* has running scalar passages contrasted by accented eighth notes. The third movement arabesque figures produce harmony in dialogue with rapid 32nds. The fourth movement is meditative in nature—quarter note pacing—kind of suspension in time—and it moves without a break into *scherzo II*, which abounds with multi-rhythmic figures and the *finale* brings the work to a triumphant and joyful ending.

Sonata No. 5—1992. The titles of the movements should basically explain the moods of this work. I had anticipated to write a 4-movement piece but felt a 6/8 swing was needed. This is its first performance.

Sonata No. 6—1993 (Sonata quasi una Fantasia). The last of the six sonatas is also in a similar format as the first. All of the ideas are given in the first page and a half and the rest is developed for the next 18 minutes or so. We find scherzo-like sections, lyrical meditative areas, spatial relationships and a typical hard driving coda. The brain has to remind itself of the opening ideas constantly—a back and forth technique. Taxing? No, a game of pleasure.

about the artists

WALTER BUCZYNSKI was born in 1933. His early studies were with Earle Moss (piano) and Godfrey Ridout (theory). He won first prize in CAPAC's composition competition (1954) with his Piano Trio and the following year made his orchestral debut with the Toronto Symphony, playing Chopin's Concerto in F minor. Subsequent studies included stints with Darius Milhaud (composition) in Aspen, Colorado (Fromm Award 1955), Nadia Boulanger in Paris (1960) and piano studies with Zbigniew Drzewiecki in Warsaw.

From 1962 to 1969, Buczynski taught piano and theory at the Royal Conservatory of Toronto and from 1970 to the present he has been teaching at the Faculty of Music, University of Toronto where he is a Professor in the Theory and Composition Department.

His works have been performed in the United States, England, France, Germany, Holland, Austria, Australia, Poland, Japan, Italy and Yugoslavia. In Canada, his works have also been performed by such leading orchestras as the Toronto Symphony, Montréal Symphony, CBC Vancouver Orchestra, Hamilton Philharmonic and Manitoba Chamber Orchestra. His chamber works have been performed by the Purcell String Quartet, Lyric Arts Trio, Canadian Brass and York Winds and such soloists as Antonin Kubalek, Mark Dubois, Victor Danchenko, Vladimir Orloff, Robert Aitken and William Aide. Recording of Buczynski's "The August Collection (24 Preludes for Piano)" by Antonin Kubalek is available from CBC Records as well as his "Fantasy on Themes of the Past" for accordion and strings with Joseph Macerollo.

From Toronto pianist **STEPHEN CLARKE** has appeared as soloist with the Los Angeles Philharmonic New Music Group, the Toronto Symphony Orchestra, and the Composers' Orchestra, performing concertos by Tan Dun, Denys Bouliane, Alfred Schnittke, and Henry Kucharzyk. He has given solo recitals in Stuttgart and in Toronto. He performs in a duo with violinist Marc Sabat, and has also performed with ensembles such as Arraymusic, the Colorado Quartet, Continuum, and Nexus. He has appeared in New Music festivals in Germany (Berlin, Ludwigsburg, Darmstadt, SDR), England, Hungary and Slovakia. Projects have included Canadian premieres of the late chamber works of Morton Feldman and the complete piano sonatas of Galina Ustvolskaya. Composers who have written for him include Matteo Fargion, Michael Hynes, and Udo Kasemets. He has studied with Marianne Schroeder in Basel.

Recording include a solo CD of works by Udo Kasemets (hatArt Records); chamber/solo works by Chris Paul Harman, Michael Hynes, Diana McIntosh, Z. Chesky Neceski, Wendy Prezament, and Mordecai Sandberg.

LESLIE DALA holds degrees from the University of Toronto and the University of British Columbia where he studied with William Aide and Lee Kum-Sing respectively. A versatile performer, Leslie is active as a recitalist, chamber musician and accompanist as well as conductor of choral and operatic repertoire. Leslie has been a member of the music staff at Vancouver

Opera for the last three years and he served as the assistant music director of Zurich 1916, an opera by Christopher Butterfield given its world premiere at the Banff Centre this summer.

In addition to his studies at the University of Michigan with Martin Katz, pianist GREGORY OH is also active as a soloist, chamber musician and vocal accompanist. He has collaborated with Shauna Rolston, Patrick Gallois, Moshe Hammer, Raffi Armenian and the St. Lawrence String Quartet, as well as Orchestra London, the Graz Hochschule Orchestra and the University of Toronto Symphony Orchestra. Last summer, he appeared as a cast member in Graham Cozzubbo's Paris 1916, alongside Grant Reddick, Walter Wittich, Rayanne Dupuis, Doug McNaughton and Stephen Philcox. He has made appearances in the Festival of the Sound and the Banff Arts Festival and has been heard on CBC radio, CBC television and TVO. He is the artistic director of the Music by Numbers series at the University of Toronto, a member of the clarinet trio Triole! with Mary-Katherine Finch and Shalom Bard, and is a founding member of ARCHE, a Toronto-based new music ensemble. Last year, with soprano Tracy Smith, he premiered the Valentine Songs of Walter Buczynski, his theory professor of yore. Mr. Oh completed his Bachelor's and Master's requirement at the University of Toronto, where he was a student of Marietta Orlov, receiving the W. O. Forsyth Graduating Scholarship and a U of T Open Fellowship.

how to assist a graduate student in composition

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